SCARS™
THE MAGAZINE THAT LEAVES MARKS
SPRING 2010
THE SHORT SPECIAL
eel girl's
PAUL CAMPION
SHORT FICTION BY:
TOM TOWLES
THE HUMAN TRIPOD
JACKIE MOLEN
THE FILMS OF
CHRIS NOTARILE
A. NORMALE PRODUCTIONS
HOBO WITH A SHOTGUN
ROB COTTERILL
SPRING 2010 FREE / WORLD
0 74470 25116 3
SCARS MAGAZINE.COM

SCARS MAGAZINE.COM

WE ARE PROVIDENCE

GET NEW DESIGNS AT
WWW.ZAZZLE.COM/SCARSMAGAZINE

INSIDE SCARS SPRING 2010

Page 5
CATCH YOUR DEATH: SHORT FICTION BY TOM TOWLES

Page 8
CHRIS NOTARILE: FILM MAKER SPOTLIGHT

Page 9
YER DEAD PRODUCTIONS: ROB COTTERILL

Page 14
3 OF OUR FAVORITE SHORTS

Page 16
A. NORMALE PROUDCTIONS: JeF

Page 19
EEL GIRL'S PAUL CAMPION

Page 11
JACKIE MOLEN: THE HUMAN TRIPOD

SCARS MAGAZINE

WWW.SCARSMAGAZINE.COM

SCARS MAGAZINE

The Wizard of SCARS
Raymond Dowaliby Jr.

Managing Editor / Copy Editor/ Web Mistress
Fallon Masterson

Associate Managing Editors
Alyson Charlette
Matt Molloy

Editorial Assistant
Kevin Fay

Web Designer/Operations
Matt and Nichole Molloy

Graphic Design / Production
Raymond Dowaliby / Matt Molloy

West Coast Media Correspondent
Chris Hannan

Writing Contributors

Raymond Dowaliby Jr., Fallon Masterson, Matt Molloy

Printing
Magcloud.com

Published Online
issuu.com

Contact SCARS
scars.editior@gmail.com

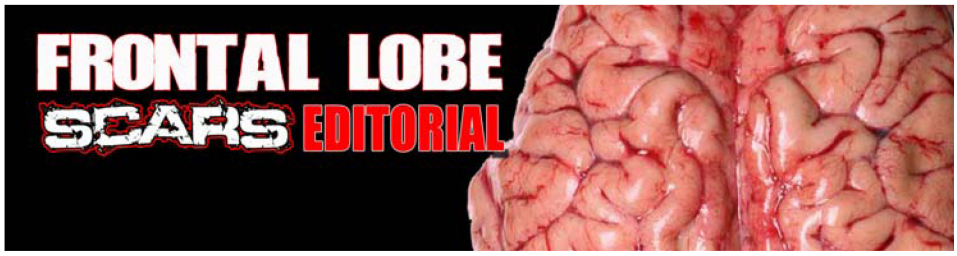
You can contact SCARS via the USPS by writing to:

SCARS Magazine
P.O. BOX 9001
Warwick, RI 02889

Please send all submissions Attention Editorial. Please note that while we accept out-of-house submissions, we at SCARS are in no way responsible for compensation for said submissions outside of credit and publication of said submissions. For information regarding this please contact us at scars.editor@gmail.com.

All images are copyrighted to their respectful owners. No infringement is implied or intended. All other content is copyright 2010 SCARS Magazine. No part of this magazine can be reproduced in part or whole without written consent from the publisher and or copyright holders.

Cover: Julia Rose
Eel Girl
Images Provided by Paul Campion



Somehow the wait for our short, short films issue has been longer than most durations for our full-length issues. But if there's anything to be gleaned from those of you who read our website in the intermittent spaces between our publications, we hope you've caught on to one general theme from our postings: at SCARS, we really love short films.

Truly, we're not alone in this. If this year's Oscar's proved anything (try to erase the horrible horror movie montage from your mind), it proved that Hollywood has finally taken an active interest in short films. Their package before announcing this year's winner for Best Short Film went back into time – highlighting past award winners, and showing the full-length features they then went on to make.

We saw it with our May's cover feature, "Grace," which started as a short film, and in this issue we cover another short film, "Hobo with a Shotgun" which has just started shooting its full-length feature. We also cover our prolific, Canadian brothers to the north, A. Normale Productions, and their myriad of genre-crossing short films. And that's to say nothing of our awesome cover, "Eel Girl." We've been grossed out by her for over a year now, and are completely proud to share her. Read our interview with Paul Campion, and for god's sake, watch the short of "Eel Girl" over on Vimeo.

And then we celebrate "short" in all its different forms – by being the premier magazine to publish Tom "Sheriff Wydell" Towles' short fiction, and by our truly unique SCARS Centerfold this issue, Jackie "The Human Tripod" Molen.

So next time you see people boasting that they've got an amazing short film to show you, don't just roll your eyes and think it's going to be some weak ass, low-budget crap. Because you never know what kind of life of its own a short film can grow.

Fallon Masterson
Managing Editor

COMING NEXT ISSUE!

TOM TOWLES CATCH YOUR DEATH

A work of short fiction

For so many of the actors we've seen in Rob Zombie movies, a casting in House of 1000 Corpses or The Devil's Rejects has been a signifier of career rejuvenation. When we saw Tom Towles as the mustached and tragic Sheriff Wydell in House of 1,000 Corpses, it was a reminder to many of us of the films we'd loved him in previously. But these days, Tom Towles has let acting take a backseat to another creative outlet of his: writing. We count Tom as honorary family at SCARS, and are proud to be the first to publish him and his short story, "Catch Your Death."

I just couldn't take it any more. I was going totally buggy over the idea of Dorie with some other guy. I do realize that this makes no sense at all because we had just broken up cause I couldn't stand being around her anymore. Well, most of the time anyway. Frankly it had got to the point in our "relationship" where her endless freak'n questions were driving me totally nuts: How did I feel about her, what was I thinking, did she look fat, when was I coming to bed? It was more than I could stand so I just packed up my shit and split.

This, however, did not seem to faze her at all. Fact is she seemed relieved, and that was like a fucking sharp stick in the eye.

It meant there was somebody else.

So I ask point blank who this asshole is, and after a lot of hemmin' and hawin' she says the asshole's name is Charlie.

"Who the fuck is Charlie?" I ask, and she says none of my fucking beeswax, since I left her, she can see whoever she wants whenever she wants, and besides Charlie really loves her and treats her right, and don't make her "feel like five kinds a moron."

At that point I'm thinking, "Good fuckin' riddance!" But as soon, and I mean instantly as soon, as I hit the street that sharp green stick starts digging into my brain and I have got to find out who this Charlie prick is.

So I circle around the block in case she's looking. And for the first time, that I can remember, I'm grateful Dorie lives in such a shit-hole of a neighborhood.

Busted up and deserted store fronts run the entire block in front of her house and nobody is looking sideways at anybody. She used to call it a "neighborhood in transition." I call it a shit-hole.

I scope the block from the far end and decide the only threatening thing is the weather, which is turning real cold and ugly and blowing the piles of crap into other piles of crap to form a confederation of crap piles.

I check it out and stash myself in a doorway a little ways down and across the street from Dorie's place. A nice little cubbyhole with no light and the lingering stench of incontinent wino, and in this weather that meant nobody was going to just casually roll up and say, "Hi" or "What are you looking at?"

But then the rain hits and all bets are off because the next thing I know this babe rushes in with a newspaper covering her head and starts shaking herself like an Airedale with an old sock.

"Hey, lady, watch it!"

"Sorry," she says, "but you don't want to stay wet in weather like this. You could catch your death. You know what I mean?"

I took a second to completely ignore her and light a smoke.

Immediately she pipes up with, "Could I ask you not to smoke?"

"What?"

"Could I ask you not to smoke?"

I stare at her for half a second and say, "Yeah, sure. Go ahead."

Something nasty flashed in her eyes then. "Well!" she says.

"Well what?"

"I said, could I ask you not to smoke."

"And I said yeah."

A look like I should just drop the fuck dead because nobody could be that stupid jumps off her face and stands there for a minute before she says, "Will you please put out that cigarette."

I look at her all befuddled and confused. "You object to my cigarette? You want me to put it out, is that it?"

So she takes a deep breath, like she's relieved that I'm just an idiot, and says, "Yes, please."

I took that moment to give her the complete once-over. She was late forties, early fifties, athletic, you know, the real outdoors type. Great legs like a runner or cyclist, blonde going to gray, in a not-cheap Eddie Bauer vest and spoke like she could read and liked museums.

I was enjoying watching her avoid the smoke in the tight space of that doorway and milked it for all it was worth, but eventually you get tired and have to get back to the job at hand: check on Dorie and this new guy she's got, fucking Charlie.

So I say, "No."

At which point the babe goes blank cause so much time has passed that she's trying to figure out what I just said no to, but then she remembers and the strangest thing… She smiles. She smiles this crazy little smile and steps forward and slaps the cigarette out of my mouth.

"What the fuck is your problem, lady?" And I'm all set to knock this bitch silly when she pulls out this little nickel plated piece and lets it just sit in the space between us. Dead calm, dead steady and dead on my balls.

I focus on the not-so-bright future of my unborn children and start to formulate an apology. I say, "I understand, and completely agree, with your sensitivity to secondhand smoke. It is a very serious health issue and should not be taken lightly and I sincerely apologize if I have-"

Frankly it had got to the point in our "relationship" where her endless freak'n questions were driving me totally nuts

And I'm all set to knock this bitch silly when she pulls out this little nickel plated piece and lets it just sit in the space between us.

"Shut the fuck up, you imbecile!" she says.

Her eyes narrow and go crazy mean and the crap that is racing through my head is moving so fast I can't keep up with it.

Grab the gun? Don't grab the gun? Run. Stay. Shit. Go blind?

I'm in a sticky situation and at a complete loss so I start making rapid stall talk, "That's a nice piece looks like a Berretta 380, the one with the thirteen round magazine, I thought those were illegal now I think the new law says nothing over ten rounds so I guess you had that for quite a while, huh? Me I like something a little larger you know like a nine or a forty-five but I guess that's just a guy thing the size thing, you know. You hear size don't matter but sometimes it make all the difference in the world at least that's what my girlfriend Dorie says. Well she used to be my girlfriend but we kind a broke up but…"

Then I notice that this babe is suddenly shifted from icy cool nuts to truly bizarre and weird nuts at the mention of Dorie's name, like if she were a cartoon steam would be coming out of her ears. And those already crazy eyes are driving nails in my head, but in that half moment of extra craziness the gun comes up just a little and to the right. That's when I stop thinking, which is not my strong suit to begin with, and just do.

In the next instant I grab her gun hand and twist hard to my right. The thing goes off and I feel the bullet slam through the fatty part of my right love handle and tear some brick out of the wall behind me, which catches me in the ass and actually hurts more than the bullet hit. I am, however, hanging on and twisting hard, but this broad is strong and she starts trying to ram her knee into my balls which wastes a lot of her energy and time cause I'm turned sideways and still twisting her gun hand and all she's hittin' is thigh and butt. She's strong but she's got no arms and this whole thing is about arm strength now, and that's a guy thing. I twist hard until the gun comes around on her. The thing jumps and I hear the shots.

Two quick pops in a row.

Little tufts of very expensive down puff out of Eddie Bauer and her hand relaxed. I take the gun and she just sits down. Nothing dramatic, she just sits, and looks up at me with a hate like you hear about, hate with religious conviction. I lift my jacket and check the damage, a clean through and through. I'm looking right back at this psycho bitch like I'm as crazy as she is, but I can't even come close. So I ask, "Christ, lady! Cigarettes bothers you that much you could just fucking walk away. I mean this is a lot a shit over some secondhand smoke."

She pours acid down my throat with those crazy eyes of hers and says, "She said you were stupid, but you're a complete fucking moron." She tries to laugh but the first "ha" makes her eyes go wide with pain and red bubbles spill from the corners of her mouth.

I rise to the bait, very indignant. "Who says I'm stupid and who the fuck are you?"

"Dorie, asshole. I'm Charlie."

Suddenly things got real quiet and still like. I lean back against the wall and out of nowhere I get this tightness in my chest, and my head hurts. I'm dizzy, my ears are ringing and my eyes are burning. Then everything settled down and got real clear.

I light a cigarette, take a long slow drag, and put one round between those crazy angry eyes.

As I step into the street I realize the weather just took a very nasty turn.

FILM MAKER to watch
CHRIS NOTARILE

Once upon a time, the formula to transition from indie filmmaker to prolific artist in demand seemed to surround nothing more than ironic dialogue, malaise-filled acting, and a plot that had your main characters reeling in tragedy and heroin overdoses. Then the 90s ended, and in the last decade it seems that really all one needed to transcend indie filmmaking was a great viral campaign and movie plot based in ambiguous truth. Filmmaker Chris Notarile, however, sits on the cusp of the trend we at SCARS have chosen to highlight this month: if you want to get your movies made, there's no better way than starting out in the world of short films.

A 2005 graduate of the School of Visual Arts, Notarile works across a format of genres, ranging from live-action to stop-animation. He's got over 90 shorts under his belt (some with the admitted quality you'd expect from such a high number), and a handle on not only original stories, but the sort of spoofing that will gain notoriety in our aforementioned viral world, from the melodrama of Michael Bay to horror fan favorites. (Traffic from "Friday the 31st: Michael vs. Jason" actually crashed Notarile's website.)

Notarile's also begun a trying hand at features, with his first full-length "Methodic," hyped as the World's First Basher Movie… because the killer bashes his victims till the death. He's also hard at work planning yet another full length, "Daddy's Girl." Until that arduous fruition is reached, take solace that shorts are cheap, and we can watch Notarile's en gross at his website, www.blinky-productions.com.

Yer Dead Productions Inc.

interview by Matt Molloy

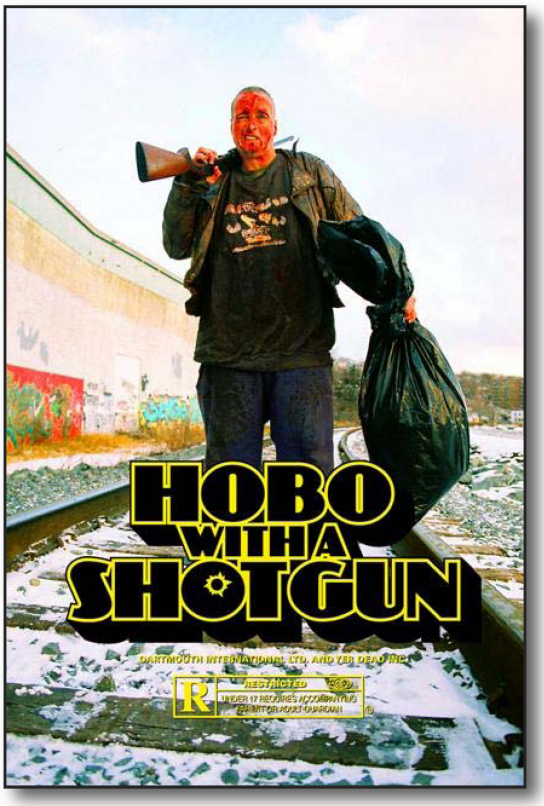
As a name, you might not immediately recognize Yer Dead Productions. They've got only two shorts under their belt, and in a world that often looks at quantity rather than quality, it's a number that can be misleading. But when the two shorts are "Hobo with a Shotgun" and "Treevenge," things get memorable. You might remember "Hobo" as the winner of the Robert Rodriguez Grindhouse Trailer contest, or that "Treevenge" has won awards or honors at nearly every festival it's screened at – including After Dark, Fantastic Fest, Fantasia Film Festival, San Francisco International Film Festival, and Sundance. Producer Rob Cotterill talks about the production company, their shorts, and their future.

After we conducted this interview, as of April 19, the feature-length version of "Hobo with a Shotgun" finally began filming. Rutger Hauer, of "The Hitcher" and "Blade Runner," stars as the Hobo. Congratulations!

SCARS: How did Yer Dead Productions originate?

ROB COTTERILL: Yer Dead originated out of something I used to say to people, it was my catch phase for awhile, so when it came time to form a production company it just seemed natural to use that.

The company grew out of my and Jason Eisener's early friendship - we had met once on the set of the Trailer Park Boys Xmas special, which I was ADing and he was helping out on. We met up shortly after that and he gave me a copy of one of his early film, "The Teeth Beneath," which is an awesome little film about a monster under PRO Skates - the local skate shop. I dug his style and what he was trying to do and it inspired me to work with him. Immediately, Jason and I hit it off, we are both huge fans of genre films, and our video libraries are very similar. So with that love of genre film, we formed a partnership. We started with a documentary project, which is still uncompleted, about Pink Velvet Burlesque - a Halifax troop. We did manage to cut together a Halloween promo for that, and unbeknownst to us, it became the aesthetic testing ground for Hobo. So from there Jason and I began working together, and with the third part to our creative team, John Davies.



SCARS: For the hermits out there that may not know, tell us the story behind the faux trailer for "Hobo With A Shotgun."

RC: Well, Hobo got its life through an announcement on Ain't It Cool News, that Robert Rodriguez was having a fake Grindhouse Trailer contest - to help get some excitement brewing about the then upcoming picture, "Grindhouse." Jason called me as soon as he read the post. He was like, "We have to do this - we have two weeks." So I said sure, but what are we going to do? And he replied "Hobo With A Shotgun." I started laughing and said sure, come over now and let's get started. We started shooting that night!

From there we spent the next two weeks shooting, editing, and scoring the film - to get it to the SXSW Film Festival, for the two week deadline. After that we didn't hear anything for awhile; people began posting their trailers on YouTube. We held out posting it, but eventually Jason talked me into it, and it blew up when we did - totally unexpected. What was more unexpected was when we were told that Hobo was a finalist with two other trailers and would screen at SXSW during a seminar by Rodriguez, and it was there that we were announced the winner of the competition.

The best thing about that whole contest was the community it created: we met so many like-minded, independent film makers up in Austin that summer during the fest, it was awesome.

SCARS: Rumor has it that "Hobo With A Shotgun" will become a feature length film in the near future. Is this true?

RC: Well, we hope it is true. Right now we have a script and we are getting our financing in place to hopefully shoot the

feature later this year. Financing is tricky, so I don't want to fully say when it is going to happen, but we are trying our best to get in done this year, or at least as soon as humanly possible. We are dying to shoot this film!

SCARS: Will David Brunt be returning as the hobo?

RC: We would love him to, but it unlikely that it would be possible. Dave is so awesome, but he does have a physical disability - he was hit by a truck as a teen, and it still causes him a lot of pain - so it is doubtful that he would have the stamina to do an action picture. We will get him in there somewhere; he has a dream to be a cop in a movie, so I think we have a role for him.

SCARS: Your latest film, "Treevenge," has quickly become something that will be played on my television during the Christmas season more often than re-runs of "A Christmas Story." What was the inspiration behind this holiday masterpiece?

RC: Jason pitched me the idea for "Treevenge" while we were shooting Hobo. His inspiration was his family, who always has this amazingly huge Christmas get up at their house. So many decorations. He just began to wonder what all the decorations and celebrations around xmas would seem like to a x-mas tree. So after Hobo, we sat down and wrote what x-mas might seem like to a creature that has no idea what it is about, and that had been directly affected by more than strange tradition.

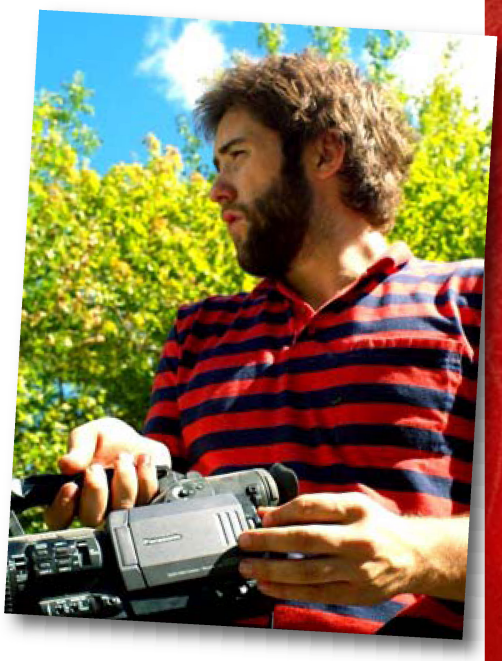
SCARS: Is there any chance of "Treevenge" becoming a feature length film?

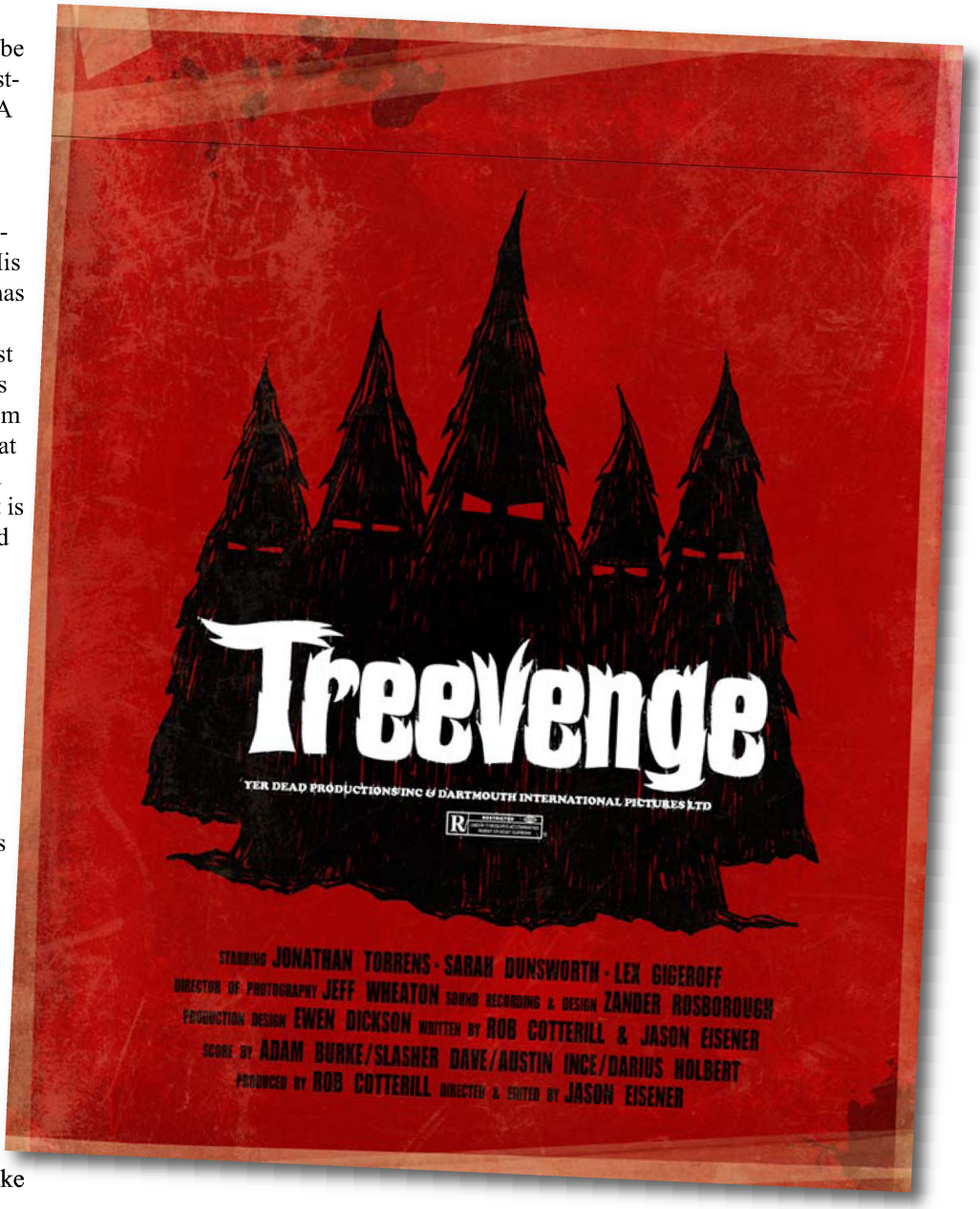
RC: There is always a chance. I would love for someone to come to us with an interest in producing it.

SCARS: Well, your originality and ideas are a refreshing find. Any comments on the big movies coming out, remakes, Hollywood, and all that biz?

RC: My opinion of remakes is basically that it sucks, but that being said there have been some great remakes (Carpenter's "The Thing," Cronenberg's "The Fly"), so I don't think it's all bad. There is a double-edged sword to all this stuff (like really, does there need to be a remake of "The Warriors" - no, or really any film), but the studios have a brand that can make money so they will. It's hard to fault them for that. One good thing it might be doing is getting people interested in the original film and giving them new life. Without a remake of "My Bloody Valentine," would we ever have got to see that uncut footage released with the original? Probably not. Fuck, it's such a hard thing to talk about because part of me loathes remakes, but I still go see them, and I know you and your readers do too, and as young filmmakers if we got the opportunity to do one we probably would. I mean if someone asked you to remake "Spider Baby" how could you turn it down?

Thanks, Rob! Learn more at www.yerdead.com.





THE HUMAN TRIPOD
JACKIE MOLEN

by Fallon Masterson

When Jackie "The Human Tripod" Molen first appears at on a fair ground or backstage of a freak show – her talent has a knack for finding the few legitimate, still running shows – there's a good chance you'll see her at rest, in a wheelchair. Jackie was born with a rare birth defect, with only one leg, sans femur. And whatever you may initially think the busty, 24 year-old who stands less than four feet tall is capable of, it would be a dire mistake to und erestimate the strength and talent of The Human Tripod. From the moment she rolls out on stage (yes, three roller skates) to the first time she displays her awesome martial arts skills, sometimes using flaming boards, Jackie is the consummate performer in one of Americana's oldest traditions.

When she's not doing burlesque, acrobatics, or traveling the country, Jackie does her stomping grounds, the musically-gifted Austin, Texas, proud with her own singing and guitarship. Watch Jackie's website and MySpace (http://www.myspace.com/jackie_ov_all_trades) for information on an upcoming album this year, and of course for her tour schedule, including details on her own show, the Strange and Degranged Showcase.

Fernie Renteria at www.ocularofferings.com

SEARS
MAGAZINE.COM

3 SHORT FILMS WE REALLY LIKE

BY FALLON MASTERSON

The Gift

Directed by Carl Erik Rinsch: Scott Free commercial director, prodigee, and the guy passed over for the "Alien" prequel. One of a series of shorts produced for Scott Free, "The Gift" stands out for its Russian action sequences (some people are calling this "Bourne"ish - I think only of Val Kilmer's "The Saint"), it's mysterious, Pandora-esque box, and a robot manservant who has to take care of business. Unlike, say, "District 9," "The Gift" doesn't hope to become its own full-length feature. Instead, "The Gift" is actually a prequel to a full length that Rinsch has already developed and conceptualized, tentatively titled "Small." "Small" has recently been in a bidding war between Warner Bros. and Fox. Meanwhile, Rinsch has found himself attached as director of the "Creature from the Black Lagoon" remake. Not bad.

Watch it at http://www.youtube.com/watch?v=XOZkLIwbRrw

The Taxidermist

This 2008 UK short has been knocking around a couple years, but found itself audience within the last year through US film fests. Directed by Bert & Bertie, the story takes place in the town of Gibworth, where due to the emergence of a cure-all injection, no pet has died in the last 50 years. This does not bode well for the business of Stiff & Son Taxidermy, who suffers the tragic misfortune of being located next door to the doe-eyed girl at World of Pets, who daily administers Pet Pro. This is a beautifully shot, lit, and designed short, both morbid, and not without true black humor. There's been a real movement towards celebration of this sort of ephemerata, and memento mori art in culture over the last year, and "The Taxidermist" sits ahead of its time for its ability to pulse into that lush style.

Watch the trailer in Bert & Bertie's reel at http://www.bertiefilms.co.uk/

The Growth

Clocking in under 9 minutes, “Growth,” directed by Ezekiel Zabrowski and Frank Ippolito and starring Dean Cameron (Chainsaw in “Summer School”), takes full advantage of how easy new-fangled technology makes it for a short to get made. Cameron leads as a father who really, just should’ve taken his son to the water park instead of ditching him to go out on a date. Like horror fans need more incentive to stay single, the date goes bad when she takes a big bite out of his shoulder. Now with a burgeoning infection and barnacle-like growths emerging, Cameron does what any guy with a web cam and a pair of scissors would do. This is total easy breezy horror fun, with a good dose of gore, and really epitomizes what we like about the short format.

Stay connected with production co. Ghost Works LLC on their Facebook at http://www.facebook.com/pages/Ghost-Works-LLC/71166905413

A.normale Productions
THEIR CUP RUNNETH OVER

By Matt Molloy

Would you believe us if we said that horror lives, deep in the heart of… Montréal? It's the homebase of A.normale Productions, who live to prove with each of their productions that not only is the short format an awesome one to work with, but that you can still gain a huge fan base without shooting in English. JeF from A.normale takes us through their production catalog, starting with the horror-comedy that carved their name, KILLER CUP.

SCARS: Give us a quick description of what A.normale Productions is and what films you have available.

JeF. : A.normale Productions was founded back in 2002. So far, it's been the mad house of the indie hit KILLER CUP (1-2) series, the mystical SANDMAN, the body snatching monster from FLUSH!, the sinister clown from Hell who's roaming the city streets on every dark Halloween nights in BONBONS ROUGES, the bloodthirsty Dead Blind Zombies attacks and the living vomit nightmare of goo called the Barf Thing... also from that very same title. All these weird looking fiends can be found at

www.anormaleproductions.com.

Yeah, they are short tales of horror from Montréal.

SCARS: You're the writer, director, producer, and SFX artist, all in one. Why take on so many roles?

JeF. : Really simple. Who will if I don't ? I've had an SFX interest from watching all kinds of horror films from the late 70s and 80s, when I was a kid. From good ones to bad ones. And the A-to-Z of horror cinema later on.

After some black sheep years in cinema school, I started directing my own little stories, stories that most of the time I would be the only fool around with enough guts to pull out, but that I sensed needed to be told. I'd write the script based on whtever crazy idea, and figure out a few gore gags tro try on the way. The basic has always been to write stuff down that would be possible with only out-of-pocket funds, and with equipment

we could easily find or borrow, without skimping on creativity. Push the envelope and give us challenges to surpass, one film after another.

And here, having a lot of talented friends and collaborators dragged with passion to the project can also be good and very essential on many levels (such as editing, composing music/score and CG animations). Cause you can't really do a film all by yourself. Ever. All in all, I think it's only a matter of getting the things done. The best ways you can. Not as fast as possible, but with as much control as possible on the final product.

Hey kids ! Let's not forget one more important thing here... The more your projects grow, with time and ambition, the more help you'll need to eventually make it one day. Particularly on the financing parts!

SCARS: All of your films at the moment are in French, most with English subtitles. Has this made distribution or even recognition in America difficult at all ?

JeF. : Distribution is all done by ourselves and recognition is a very long and costly process to gain, with time.

Since there wasn't so much dialogue involved in my first D.I.Y. film, KILLER CUP (part 1), the story was easy to follow. (Because let's face it, i twas all written in a juvenile way, with lots of easy pretext, to see cups attack, and cups biting people's backs. While barely naked babies came to the production mix only in the sequel.) It runs like a long 20 minute hard rock video, playing predominently on the pastiche genre. Early on, this attracted folks who wanted to see it just based from scratch, stickers, and advertisements, and the weird concept. It amazed fans when we served them a bigger sequel right after that, done with cooler SFX.

Yeah, my films have all been in French at this point. With English subtitles starting right up with KILLER CUP 2 : SECOND CUP ATTACK (in 2004). And man, I must say, I like it that way. I've learned English from watching films I craved, but that were only available in their original, English format, in the good old Vestron Video days, and VHS era. When DVDs with multiple language selections were stuff taken straight from a Sci-Fi film!

Now, with so many wannabe directors in the sea of low budget filmmaking, I'd still rather do my stuff the way I am, than to try to lick others people's swetty ass too fast and be completely lost. All our films did pretty well over the internet so far. From selling copies, to offers from distributors. Getting great reviews from all sorts

of web sites. Printed magazines, making festival selections, and winning prizes around the world - all of that leads to recognition. And it's a labor of love. One day at the time.

SCARS: Do you have any interest in doing a film in English in the future?

JeF. : Possibly, yeah... But not particularly. Bring the millions out of the piggy bank and I'll do a film in whatever language it has to be done, I guess. But not without a good fight first. Right now, I'm doing the films I want, the way I want them to be. And I'm still having fun with it. They ares made with lots of guts. Hollywood should know pretty well by now that for every millions of dollars they spend on the crap they put out there on the market, they could make at least 10 ground-breaking indie films with the same budget, and get their money back 10 times faster.

SCARS: It is very clear in your films from all the posters, t-shirts, DVD's and memorabilia that appear, you are a huge horror fan. Is there a reason for showcasing all of these items ?

JeF. : I am a huge horror fan, yes. Always been and forever will be. And a big fan of metal music also. I've been the strange kid who read horror mags at school all the time to the weird guy who lived next door and makes monsters in the backyard. So in a way, the writing of horror fans and headbangers characters in my films comes pretty naturally, since it's a much funnier world. Unless you really love your 9 to 5 tie job at the office and want to see stories with folks' boring lives.

The idea has never been to showcase my very own personal stuff collections here (like some of my old friends tend to think), but I use lots of things to patch the screen and background (just enough), if I sense it can help the story to unfold and look good. I've also learned from experience they can be pretty useful as inserts later on in the editing room, whenever you face all sorts of gaps and flaws. I think, in a way, you can't really escape filmmaking without putting a bit of yourself in there, though. So most of my films have those little, subtle parts of my life in it. Now go figure out what is real, and what is not!

SCARS: What are your favorite horror films ?

JeF. : FRANKENSTEIN (1931) - top of the food chain since I was something like 3 years old. Man, a walking corpse with a square head and a flat top, that was pretty damn amazing (and still is) at that frail age.

You can't really answer a question like that, unless you want a solid list made of a thousand titles. So I'll just say that some of my all time favorite horror films are THE EVIL DEAD. It gave me nightmares for weeks when I was 10, and influenced our own flick SANDMAN. Also BAD TASTE and DEAD ALIVE, John Carpenter's THE THING, Romero's DAY OF THE DEAD. I'm a big fan of the anthol-

I've been the strange kid who read horror mags at school all the time to the weird guy who lived next door and makes monsters in the backyard.

ogy format, so CREEPSHOW.

I have a weak spot also for HALLOWEEN III: Season of the Witch, Tobie Hooper's FUNHOUSE, and THE BLAIR WITCH PROJECT. For recent movies, I'd go with the marvelous TRICK R' TREAT, PLANET TERROR, HOUSE OF 1,000 CORPSES, and DISTRICT 9. And making low-budget movies on a dime, you can't skip the likes of Ed Wood, William Castle, and H.G. Lewis.

I think you gotta watch everything there is out there, or most of it. After a good long dose, you can get bored to death. You have to not just stick to watching one genre.

SCARS: What is next for A.normale Productions?

JeF. : Believe it or not, after ten years, we're returning to KILLER CUP territory and are prepping our gears for KILLER CUP 3-D. Yeah, I know the 3-D vibe is crazy right now, but i have cherished that idea in my head since 2004, right when the hype of KC2 was rushing. It seems we always found the titles first, and when a series turns 3, it has to be in 3-D! That's the rules. I don't give a shit if your number 4 or 7 movie is in 3-D, Read D, or double Ds. Unless it was part 3, you missed the boat.

We're not just doing the same film again. You need the sense of evolution, where from one episode to another, it's going worse and worse for the human race, and better and bigger in the land of the CUPs. I took a break from the series because I didn't want to get typecasted. So we did SANDMAN, which is dark, FLUSH!, which is really gory, and then BONBONS ROUGES as a psychological choice. But just because I took a break, I never really closed the CUP's universe door. I always said I'd return one day, with a good script, and not before then.

Fans have been waiting, and it'll also be a way to reboot the series for anyone learning about us for the first time. And I shall not forget to say that KILLER CUP 3-D will be our very first feature film – at last! – and in glorious HD. The teaser is already online at www.vimeo.com/8281855.

In the mid time, we are keeping busy on all sorts of smaller projects, like our first "micro flick" called FROM BEHIND that you can check out at www.vimeo.com/5374849.

Plus, we are now holding the A.normale Horror Night Events about twice a year, crossbreeding short film screenings, live band performances, and closing out at midnight with a feature film screening. Go to our website for info and how to submit your screeners!

Thanks, JeF! Learn more at www.anormaleproductions.com and www.myspace.com/killercup.

paul campion

jack of all trades

by Matt Molloy

From the first moment we saw Eel Girl's scaly, zombie-like visage, we've had dreams of plastering her face on a SCARS cover. That "Eel Girl" filmmaker/director Paul Campion isn't just some guy working out of his mother's basement (well, probably not), but has a legit background of fx and art work on everything from "Sin City" to "Clash of the Titans" gives this short the feel of a full, polished film. Not that Campion thinks every short filmmaker should make the leap into features – right away. Shorts breathe creativity. The sort that allows not only films like "Eel Girl," but "Night of the Hell Hamsters," Campion's first short. Trust us, he can explain it better than we can.

SCARS: It doesn't happen often that the person I'm interviewing has so much going on that I don't even know where to start. So I guess we'll go with "Eel Girl." What was the inspiration behind this creepy creature short film?

PAUL CAMPION: It was all down to the music track. I heard that first, and just started coming up with some ideas of this half-fish girl-thing in the room with the bath. Then I thought perhaps I could make it as a music video, but it took 4 years to get around to making it, so I turned it into a short film instead, hoping it might more interest if it played in film festivals. She was originally going to just bite his head off, with a huge amount of blood everywhere, but I decided to go with something a bit more original, even though it was much harder to pull off the effect.

SCARS: Is there any interest in turning "Eel Girl" into a feature length film?

PC: I've had a few enquiries, however I'm a firm believer that short films are best left as they are. Most attempts to take a story that is designed to work in just a few minutes don't work when you try and stretch it out to 90 minutes.

SCARS: Before "Eel Girl," came your first short film, "Night of the Hell Hamsters," which is definitely on the other end of the spectrum. How did this film come to be?

PC: "Hell Hamsters" was originally an idea I came up with for a 48-hour film competition in New Zealand. We didn't get to make that particular story, but as it was my idea, I started developing it a bit more, primarily working around the scene with the hamster up the guy's trousers, and how the only way to save him would be to kick him in the balls. At the time I was trying to get a feature film off the ground, but I'd never directed anything before so I though I'd better get on with it and start with a short film.

SCARS: Do you plan to continue making short films?

PC: I was hoping to make a feature film next, however trying to finance anything is very tough at the moment, so I've got one, possibly two more shorts that I'd like to make in the meantime.

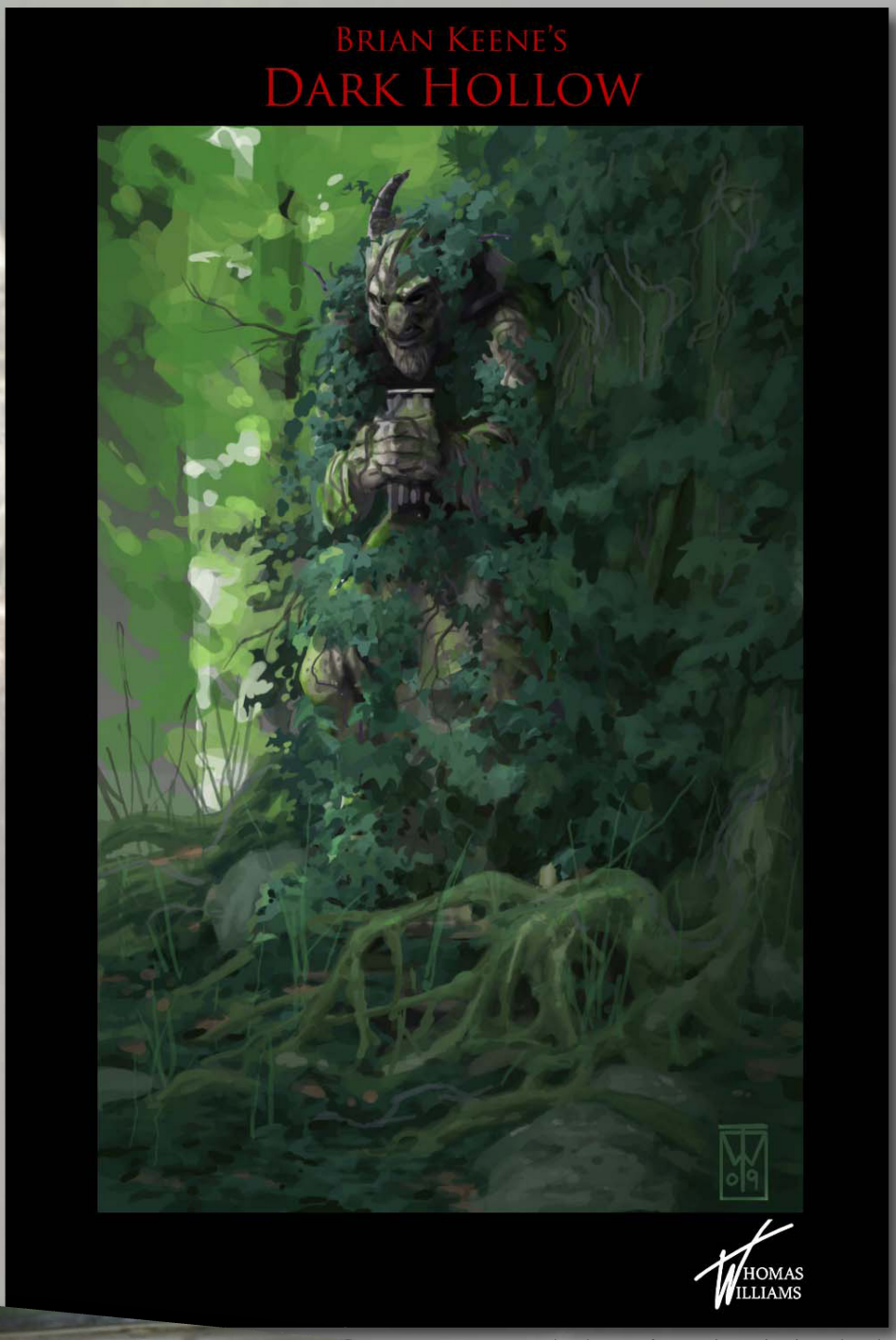
SCARS: A lot of directors start off with shorts, then move on to producing their features later. In the meantime, tell us about the three projects listed on your website, paulcampion.com.

PC: At the moment even experienced directors are having problems financing films, so it's better to have a couple of projects on the go and hope that at least one gets made. Currently the three projects are: "Dark Hollow" - based on Brian Keene's novel. Set in a sleepy country village, it's about a Satyr that is brought to life and begins abducting the local women and killing off the local men, it's a good old fashioned monster movie, a bit of blood, boobs and makeup effects for the creature.

The second film is "Terminal," again based on Brian Keene's novel. This one is a supernatural thriller about Tommy, a young father, who finds out he's dying of a terminal illness, and in desperation to provide for his family after he's gone, he decides to rob a bank to provide for his family.

The third one is "Charnel House," with a script by UK horror writer Paul Finch. This one has a young criminal gang fighting for their lives against voodoo re-animated zombies. All three films are currently at an advanced stage of development, we have finished scripts and are currently trying to get them financed, ideally looking for some pre-sales, and hoping to get at least one into production this year.

SCARS: Is there a reason for choosing to turn two Brian Keene stories into films?

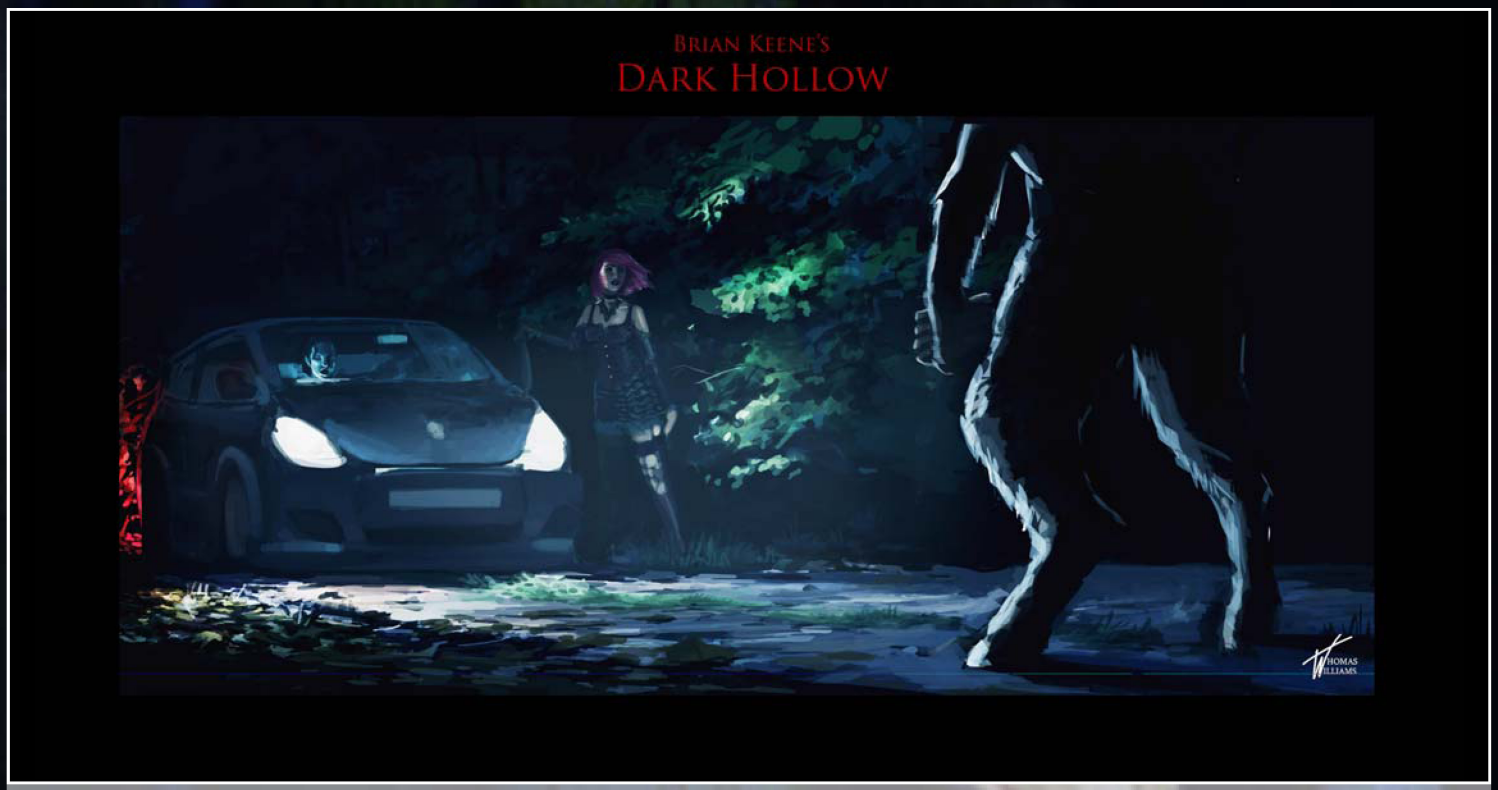


PC: He writes great stories, it's as simple as that. Most of his novels read like a movie, and his characters are all very down to earth and it's very easy to relate to them. I've been trying to get "Terminal" made for several years now, however with the recession and the general difficulty in trying to finance a feature film, especially for a first time director, I thought perhaps "Dark Hollow" might be easier to raise finance for, as it's a simpler story and can be done on a lower budget.

SCARS: Before directing your own films, you have done visual effects for films like "Lord of the Rings," "Constantine," "Sin City," "30 Days of Night" and "The Chronicles of Narnia," among many others. Was working on these films as exciting as it sounds or is digital work a little more grueling?

PC: It's both. It's fantastic to be involved in these projects and to be creating something that will hopefully be seen by millions people, but it can also be extremely long hours sat in front of a computer in a dark room for months on end.

SCARS: It looks like you are now doing some concept art work for a few recent films like "Clash of the Titans," "Percy Jackson and the Lightning Thief," and the upcoming "The Chronicles of Narnia: Voyage of the Dawn Treader." Do you enjoy concept art work over some of the other jobs you have done?



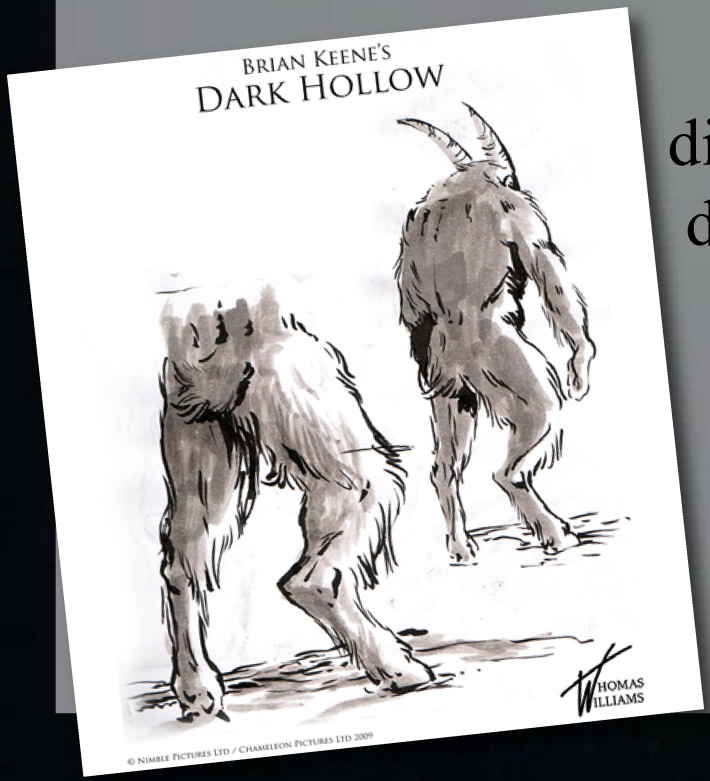
PC: After directing, I definitely enjoy doing concept art the most. It's a chance to let loose with your imagination and experiment and play with different ideas.

SCARS: How have these past jobs helped with creating your own films?

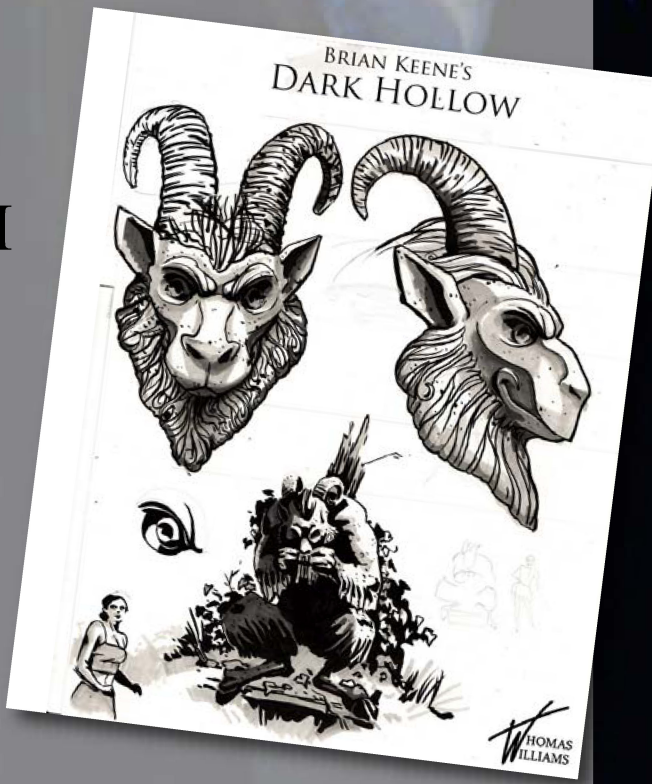
PC: They've given me a lot of experience, particularly when it comes to designing the visual look of a film, and particularly the visual effects. Most of the stories I want to tell are in the sci-fi/fantasy/horror genre, and I'm probably always going to be using effects in some way to help tell the story, so I'd say I've now got a pretty good understanding of how visual effects work (and how much time and money it involves). It's a great help when trying to work out how to tell the story and if I need to use visual effects, if I can get away with doing it practically in camera, or if there's a way to tell the story without using visual effects at all.

SCARS: We wish you well with all of your projects!
PC: Thank you!

Be sure to head over to www.paulcampion.com to watch "Eel Girl" and "Night of the Hell Hamsters" in their entirety, as well as learn more about all of Paul's projects.



After directing, I definitely enjoy doing concept art the most.



"Academy Award winners Anthony Hopkins and Benicio Del Toro star in the stunning re-imagining of the classic thriller, The Wolfman, on Blu-ray Hi-Def and DVD June 1, 2010."

Spook House Logistics, Ltd. Presents...

WHO IS EDGAR KRAWLY?

ESSAY CONTEST

Hello, my name is Edgar Krawly. I'm a very nice man who steals brains. Human brains. I store them in jars and I experiment on them. Maybe yours is next? Beyond that, I know very little about myself. Not sure why. Maybe you know? If you help, I promise to be nice.

KREEPYKRAWLYS.COM

Kreepy Krawly's House of Horrors, "Ohio's Kreepiest Haunted House" ™ needs your twisted brain to help us design our new horror host, Edgar "Kreepy" Krawly. All details are online. It only costs $29.11 to enter the essay contest, and you could win all kinds of amazing prizes, including up to $10,000, or more, to the First Place winner.

Please visit our amazing sponsors.

SCARS MAGAZINE.COM

Midnight Syndicate

SHRIEKFEST.COM

ROTTING FLESH RADIO

Robert Kurtzman's CREATURE CORPS .NET

RUE MORGUE WWW.RUE-MORGUE.COM

whitetiger graphics.com

Tempe DVD

HAUNTOON

Copyright 2010 Spook House Logistics, Ltd. All Rights Reserved.